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The function of imagery in Antony and Cleopatra

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THE FUNCTION OF IMAGERY
IN
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by

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CHAPTER I

THE NEED FOR A RECONSIDERATION OF SHAKESPEARE'S IMAGERY

The modern scholar attempting any detailed analysis of imagery in the poetry of Shakespeare may well proceed with caution. The lack of a clear and definite statement of terms, the unwillingness to come first to grips with the problem of definition before proceeding with that of analysis may produce pitfalls for the unwary; and although modern studies--especially those of Miss Caroline Spurgeon[1] and her followers--have cast much light upon Shakespeare's use of imagery, they do not altogether escape the charge of carelessness.[2]

Much work remains to be done; and the need for a reconsideration of the work already accomplished, together with a careful re-analysis of the function of imagery in the text of Shakespeare itself, is unquestionable. Herein, then, we have the purpose as well as the justification of the present study. The method of the study will involve:

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[1] Spurgeon, C. F. E. Leading Motives in the Imagery of Shakespeare's Tragedies; also Shakespeare's Imagery, 1935, MacMillan.

[2] Such absurdities in classifying as listing 'blanket of dark' as an image drawn from household goods; and the thought that "Who's loony now?" may show in the speaker neither knowledge of water fowl nor moon madness, indicates the extreme caution with which the method should be applied See Allardyce Nichol: "Some Recent Research in Shakespeare's Imagery"; Year's Work in English Studies, 1937.

A. the careful counting and listing of all the images in a mature Shakespearean tragedy; and, B. the classification of these images according to what appears to be their technical function in the drama itself.

The particular danger facing the statistician in imagery is that while apparently making nothing more than an objective, scientific classification, he is often concerned, in reality, with subjective evaluation, the ephemeral pursuit of an individual personality in its special environment. But admitting that an author is visible in his work, how revelatory is the image, and where does revelation end and dramatic objectivity begin? Unless a critic is willing, without fear or favor, to apply his surmises to all authors whose imagery provides similar data, his deductions are without logical validity; if he does so, he may discover that his conclusions about a particular author are extremely tenuous if not fatuous.

For instance, it is dangerous to deduce with Miss Spurgeon Shakespeare's "intense interest in gardening and in the disastrous effects of spring winds and frosts on tender buds and flowers"[3] from

Rough winds do shake the darling buds of May[4]

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3 Spurgeon, Shakespeare's Imagery, page 88.

4 Sonnet XVIII

or to surmise that "he (Shakespeare) was fair and flushed easily"[5] from

> O how her fear did make her color rise
> First red as roses that on lawn we lay
> Then white as lawn, the roses took away
>
> (Lucretia, 257 ff)

For other contemporary poets had likewise observed the tender symptom. A similar reference was made at least six times by Spenser;[6] e.g., Faerie Queen, II, ix, 41, 3-7:

> And ever and anone with rosy red
> The bashful blood her snowy cheeks did dye
> That her became as polisht ivory
> Which cunning craftman hand hath overlayed
> With fayre vermillion or pure castory.

In addition, the unreliability of the Spurgeon method can be demonstrated by further checking the necessary inference drawn pursuant to her method against the known facts. From the paucity of images of the town and stage, one would, without the facts to prevent it, draw totally erroneous conclusions about Shakespeare's environment during the last twenty years of his life. Thus the basic discrepancies between the established biographical data and the normal inference from Miss Spurgeon's method demonstrate a fundamental inconsistency.[7]

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[5] Spurgeon, Shakespeare's Imagery, page 61.

[6] "Faery Queen", I, xi, 51, 4; III, ii, 5,6; IV, x, 50, 5: V, v, 30, 2; Epith. 266.

[7] See Miss Spurgeon's charts, pp. 409 ff., Shakespeare's Imagery. Other authors too: in Walton's Life of Donne not one fishing image.

Miss Spurgeon also uses the Freudian method of interpretation, drawing an opposite inference from an affirmative statement (or, in this case, a literary image). But this necessitates a supernatural penetration to determine when an author used an image because he had had an experience and when he used it because, not having had the experience, he subconsciously wished he had. When the same materials and method lead to diametrically opposed inferences, how are we to select the sound one? Miss Spurgeon, for example, concludes that "only one who was himself an experienced swimmer could have written

> Like an unpracticed swimmer plunging still
> With too much labour drowns for want of skill;[8]

that "screw'd to my memory"[9] indicates at least an amateur carpenter; and that his "marked delight in swift nimble bodily movement leads one to surmise that . . . Shakespeare himself was as agile in body as in mind."[10] It is just as reasonable to conclude that Shakespeare desired and praised that which he did not possess, since Miss Spurgeon has herself provided us with a precedent for this kind of inference. In discussing Dekker, she says that he has a "remarkably large number of images from 'wings.' Is it fanciful

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8 Spurgeon, Shakespeare's Imagery, page 99.

9 Ibid., page 128.

10 Ibid., page 50.

to imagine that this delight in unfettered flight indicates a reaction from long years in an Elizabethan gaol?"[11] Not to be overlooked is Miss Spurgeon's own admission that the "perfect image" may result from "instinct."[12] It is reasonable, therefore, to assume that perhaps in many other instances Shakespeare similarly hit on the perfect figure "by instinct." The admission goes far toward invalidating the whole procedure.

Nevertheless, that the careful study of imagery may have usefulness can not be denied. But it should be a study which includes not only themes and subjects but also structure and dramatic significance. Such an investigation as a part of literary criticism can illuminate the text by deepening our understanding of the techniques employed in the actual writing of the play. And it is this procedure upon which we now embark.

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11 Ibid., p. 40; see pp. 105 and 110.

12 Ibid., p. 54

CHAPTER II

ASPECTS OF IMAGERY

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A poetic immage is a figure of speech in which a comparison is stated or implied. It is, in other words, metaphorical expression, either compressed, as in

> Ripeness is all[1]

or extended, as in

> Her beauty hangs upon the cheek of night
> Like a rich jewel in an Ethiop's ear;
> Beauty too rich for use, for earth too dear,
> So shows a snowy dove trooping with crows
> As yonder lady o'er her fellows shows.[2]

But the point to be remembered is that true imagery serves always either or both of two functions: (a) to make a perception more precise; or (b) to carry the mind from too close a dwelling on the original thought and light a new lane of fancy.[3] For instance, "My love is like a red red rose" provides only faintly what might be called static, visual imagery; but it extends the perception far deeper to reveal the hidden analogy between two things which are apparent opposites. They fuse together, of course, in their common mutability. In this light, "a table of Greenfields" would in no way

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1. K. L., V, ii, ll

2. R. & J., 1, v, 47-51

3. See Brandenburg, A. S. PMLA, vol. 57, page 1039, "The Dynamic Image in Metaphysical Poetry."

be construed as an image, but as simple description, however erroneous; similarly, Lady Macbeth's conscience-haunted observation that "Hell is murky"[4] is no true image in itself, but is plain statement in which a noun is modified by a single adjective, having neither the sharpening nor the extending qualities of metaphorical expression.

But there is one danger always present whenever anyone attempts to isolate and list images from poetry. Frequently an image loses its character, its force, and its essential meaning out of context. For although, as we have stated, there is one type of image which is frankly subsidiary,[5] there is another type which decidedly is not. I mean the "metaphysical," or what is a better term, the conceptual image.[6] The conceptual image is not merely illustrative. For to "illustrate" is to illustrate <u>something</u>, and the illustration of a proposition implies that the proposition could be made without recourse to illustration. But often imagery is not the alternative of the poet, which he may elect to use or not, since he may state the matter directly and straightforwardly if

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4. Spurgeon; page 329. Also see Elizabethan Rh. Conception of imagery as "any expression evoking sense impression" (Shipley, Dictionary of Word Literature, page 311)

5. See definition of imagery above.

6. Truve, J. H. l. 3, 1942 "Analysis of Imagery."

he chooses. Frequently it is the only means available if he is to write at all:

> Thou silent form! dost tease us out of thought
> As doth eternity . . .

What does Keats say here? If we are content with a logical paraphrase, the lines may be summarized as follows: The urn, though it can not speak, prompts in us the same thought (or lack of thought) which meditation upon eternity may prompt. But obviously to assume that this is all the lines say, or even exactly what they say, is to go very wide of the mark. Keats here, like other poets, is really building a more precise sort of language than the dictionaries contain, and his total statement is a great deal more accurate than is ordinarily attained.

Similarly, one of the striking differences between the Shakespearean and the Plutarchan treatments of the Antony and Cleopatra story is that which is inherent in the essential differences underlying poetic and historic method. The word "noble" or "nobleness" applied to Antony does not even once occur in Plutarch's version, but Shakespeare uses it seventeen times.[7] And while obviously the word out of context and in itself cannot be classed as imagery, within the total statement it becomes

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7. I,1,36; II,5,81; II,11,49; II,13,77; IV,9,19; IV,14,30; IV,14,45; IV,14,64; IV,14,87; IV,14,96; IV,14,99; IV,15,56; IV,15,84; V,1,27; V,2,44; V,2,236; V,2,281.

rich and pregnant with metaphorical significance. For the whole world of Alexandria is in it--the rioting, the feasting, and the high heart which embraces life as a drinking companion and death as a lover: "The nobleness of life is to do-thus," says Antony as he embraces Cleopatra early in the play. And in one of the greatest scenes, that of the death of Eros, he speaks in terms unprecedented of one who, though a valiant friend and soldier, has been a servant and a slave:

> Thrice nobler than myself![8]
> Thou teachest me, O valiant Eros, what
> I should, and thou coulds't not. My queen and Eros
> Have, by their brave instruction, got upon me
> A nobleness in record; but I will be
> A bridegroom in my death, and run into it
> As to a lover's bed. Come then; and, Eros,
> Thy master dies thy scholar;

We have but to compare this passage, and others, with Thyreus' use of the word in Act III to understand the metaphorical richness here. For in the mouth of this messenger of Caesar the implicit irony in the word "noblest" (can it be accidental?) creates an echo which points sharply the basic and essential conflict between two worlds separated by what gulfs of spiritual distance!

> Cleo: most kind messenger,[9]
> Say to the great Caesar thus: in deputation
> I kiss his conquering hand; tell him, I am prompt
> To lay my crown at his feet, and there to kneel;

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8. IV,14,47,ff.

9. Act III,13,77,ff.

Tell him from his all-abeying breath I hear
The doom of Egypt.

Thyreus: 'Tis your noblest course
Wisdom and fortune combating together
If that the former dare but what it can
No chance may shake it. Give me grace to lay
My duty on your hand.

We are not ready to grapple with the problem of the essential function of imagery in this play.

CHAPTER III

POINT AND COUNTERPOINT

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A story may be defined, technically speaking, as the resolution of a problem, the logical solution to the impasse which has derived from the conflict of opposed associations. If these conflicting forces are not well defined, if they lack vigor, balance, significance, we may have one or more of a variety of things, but we do not have drama.

The part which the recurrent images play in Antony and Cleopatra has been discussed in Caroline Spurgeon's fine monograph, Leading Motives in the Imagery of Shakespeare's Tragedies. But even so notable a scholar as Miss Spurgeon has neglected to deal with what appears to be the most obvious function of imagery in this play. We may allow Miss Spurgeon to state her own thesis: "These images," she says,

> ". . . are not for the most part, illustrations in the ordinary meaning of the term, the translation by the artist of some incident in the narrative into a visual picture; they are rather the running accompaniment to the words in another mediu, sometimes emphasising or interpreting certain aspects of the thought, sometimes supplying frankly only decoration or atmosphere, sometimes grotesque and even repellent, vivid, arresting, strange. Thus the recurrent images in Macbeth or Hamlet reveal the dominant picture or sensation in terms of which he sees and feels the main problem or theme of the play. These dominating images are a characteristic of Shakespeare's work throughout, but whereas in the earlier plays they are often rather obvious and of set design; in the late plays, and especially in the

> great tragedies, they are born in the emotions of the theme so constant and all-pervading as to be reiterated, not only in word pictures, but also in the single words themselves."[1]

Not for an instant to impugn the penetrating brilliance of Miss Spurgeon's statement, or to deny the possible light which she has here cast upon the subject of Shakespeare's technique, we must nevertheless walk slowly and pick our way. The key word in her statement, it seems to me, is the word "dominant" or "dominating." It is also, I believe, the chink in her armor--at least as applied to the imagery encountered within the limits of our investigation. Miss Spurgeon goes on to point out with convincing documentation that the dominant motive in Romeo and Juliet, for instance, "is that of light, in Hamlet, sickness, in Macbeth, blood, or the color of blood; in Othello and King Lear that of animals."[2]

Of Antony and Cleopatra she says:

> The group of images in Antony which on analysis, immediately attracts attention as peculiar to this play are images of the world, the firmament, the ocean, and vastness generally . . . This is the dominating note in the play.[3]

Thoughtful examination of this play does not support Miss Spurgeon's thesis. For the imagery in Anatony and Cleopatra does not appear, upon careful study, to be single either in its character or in its mood. On

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1. Shakespeare Assoc., 1931 pp. 309
2. Ibid. p. 305.
3. Ibid. p. 350.

the other hand, as subsequent analysis will show, there appears to be a tendency for two types of word pictures to occur again and again--two distinct and opposed motives side by side in the play which function precisely as, and in support of, the conflicting elements of character and idea which constitute the drama itself and with which it begins:

On the one hand we have the imagery of power, the tactile imagery of structure, both temporal and cosmic--the imagery, if you will, of the world which builds cities, rules empires, conquers armies. These are the word pictures which Miss Spurgeon suggests are dominant and which set the pervading tone of Shakespeare's play. This is the "Roman" motive.

But these are not all. Side by side with them,--coexisting with them in the play,--we may discern another set of images diametrically opposed to the first group. These images express what we might call, for want of a better name, the fertility motive. These are the images picturing the eternal cycle of growth and decay, the bursting of the seed; the return to earth; the images of sex in all its expansive moods and implications; the images of life related to life--and to death; the images of all human and animal relationships to themselves and to the universe.

This is not to say, of course, that all the images of <u>Antony and Cleopatra</u> fall summarily into these two

two groups. It is a play in which the imagery occurs in richest perfection, both in its splendor and its abundance. The sea, the link between Egypt and Rome, is ever present. The serpent becomes a running symbol which moves from imagery to fact when Cleopatra receives her death from the bite of the "pretty worm of Nilus". Her "infinite variety" is portrayed by the imagery in which she rises from a "strumpet" in the first act to an "eastern star" and "fire and air" in the last. Her death redeems her faults. Antony is "light," and the keynote of the tragedy is sounded when Iras says, "Finish, good lady; the bright day is done, And we are for the dark." Nevertheless the two opposed motives do occur often enough to suggest a deliberate and conscious art.

The following analysis will support this contention. Out of the fifty-one images of Act I, fourteen maybe obviously listed in the first group and twenty-four in the second. In addition, several of the images classified in group two are found to contain both motives side by side in the same figure, or at least the same speech.[4] For instance, an image like Number 1 in Group I is quite clearly an image of the workaday, tactile world, contributing sensibly in its small and particular way to the

4. Numbers 1, 18, 21, 26 of group II, Act I. All images containing both motives in the following acts are listed in the middle column, Group III in Chapter IV.

structure of that world as the parts of anything contribute to the whole.

> This dotage of our general's
> O'erflows the measure. I;i;1

This reference to Antony, not as a man, but as a general, and the homely image of the overflowing cup, is part of the Roman world and an expression of its practical consciousness. Compared to it, however, number 2 of Group II contains overtones of a quite different nature.

> Ten thousand harms more than the ills I know
> Her idleness doth hatch. I;i;29

For here is the fertility motive beyond question, the image of gestation, of birth; the image of life related to life; the image, in short, not of practical Rome, but of Alexandria itself in the full richness of its poetic symbolism.

Now when both motives occur in the same figure, one or the other of them is frequently compressed -- sometimes into a single word. Nevertheless the essential duality is unmistakable in a figure like the following:

> Pompey . . . would stand
> And let his eyes grow in my brow
> There would he anchor his aspect and die.

Here in the Alexandrian "grow" and in the Roman "anchor" we have, it seems to me, definite contrapuntal function, a fugue-like kind of poetry, maintained throughout the play with an insistency difficult to explain away as sheer coincidence.

More pointed, perhaps, is the example, listed as

number 9, in Column II of Act I. In this image it is the single word "rot" that expresses most strongly the Alexandrian motive in direct contrast to the concrete image of the ship and its "lackeying" servility. Here once again is human relativeness against Roman structure.

> . . . This common body
> Like to a vagabond flag upon a stream
> Goes back and forth, lackeying the varying tide
> To rot itself with motion.

Act II provides special interest in the fact that it is the only act of the play which, upon analysis, appears, on the surface, to support Miss Spurgeon's contention of the dominance of the Roman motive. Twenty-three of its fifty images fall conveniently into Group I; sixteen of them into Group II. Nevertheless the bare statistics may be explained somewhat by the fact that the sheer machinery of the action has placed six of the seven scenes of Act II in Rome itself or in the Roman environment, and that the vast majority of the speeches, therefore, logically express the Roman spirit. Set against this array, however, are the speeches of Enobarbus that persistent Alexandrian commentator, whose description of Cleopatra in Scene ii - one long, extended image - burns upon the waters of the play like "the barge she sat in:"

> . . . like a burnished throne
> Burned on the water; the poop was beaten gold,
> Purple the sails, and so perfumed that
> The winds were love-sick with them; the oars were silver
> Which to the tune of flutes kept stroke, and made

> The water which they beat to follow faster
> As amorous of their strokes. For her own person,
> It beggar'd all description; she did lie
> In her pavilion, -- cloth-of-gold of tissue,-
> O'er-picturing that Venus where we see
> The fancy outwork nature; on each side her
> Stood pretty-dimpled boys, like smiling cupids,
> With divers-colour'd fans, whose wind did seem
> To glow the delicate cheeks which they did cool,
> And what they undid, did . . ..
>
> Her gentlewomen, like the Nereides,
> So many mermaids, tended her i' the eyes
> And made their bends adornings; at the helm
> A seeming mermaid steers; the silken tackle
> Swell with the touches of those flower-soft hands,
> That yorely frame the office. From the barge
> A strange invisible perfume hits the sense
> Of the adjacent wharfs. The city cast
> Her people out upon her, and Antony
> Enthron'd i' the market place, did sit alone
> Whistling to the air; which, but for vacancy
> Had gone to gaze on Cleopatra too
> And made a gap in nature.

It is the very intensity of the foregoing passage, the deliberate richness, the sheer poetic sensuousness of it, that goes far toward restoring and maintaining the dramatic balance which a purely statistical count of images may indicate to have been suspended. Obviously, then, it is not the number of pertinent images alone which determines the strength of a particular motive, but rather the inclusive effect of the total statement; and frequently whole pages of indifferent prose may be matched in an instant by a single line of incisive poetry.

Act III contains sixty-six images, of which seventeen fall into Group I and thirty-two into Group II, the total number of images, moreover, being far greater than in any of the other acts. If Act III, however, maybe

considered to contain the turning point in the action,[5] we may explain the large preponderance of Group II images on the basis of plain dramatic necessity. For as the physical catastrophe inevitably develops, as the physical war inclines to the banners of Caesar, and the physical powers of the Egyptians diminish, the essential Alexandrian spirit grows and becomes brighter - is driven within, as it were--and its expression is the lyric utterance of the doomed:

> Antony: Cold-hearted toward me?
>
> Cleo: Ah dear, if I be so
> From my cold heart let heaven engender hail
> and poison it at the source; and the first stone
> Drop on my neck; as it determines, so
> Dissolve my life. The next Caesarian smite,
> Till by degrees the memory of my womb
> Together with my brave Egyptians all
> By the discandying of this pelleted storm
> Lie graveless, till the flies and gnats of Nile
> Have buried them for prey.[6]

The grouping of the images in the final two acts of the play indicates strikingly the direction suggested above. It is apparent that of Act IV's forty-two images and Act V'S twenty-nine, only seven and six respectively can possibly be listed in the Roman group. Moreover, a sea change is at work -- some subtle Shakespearean chemistry. For as Acts IV and V develop, the images

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5. Maybe Act II; scene II, where the catastrophy seems inevitably to begin.

6. III; xiii; 157ff.

become more extended, difficult to quote at all, doubly difficult to isolate into single phrases and lines. And what Miss Spurgeon called "vastness generally" is becoming a very singular and particular kind of vastness: not now "the wide arch of the ranged empire", but another kind of distance - vertical rather than horizontal - spiritual, if you will. We see it working not only in the images themselves, but also elsewhere in the dramatic structure. Scene iii of Act IV serves a very special kind of function --the same kind of function, we might say, that the "knocking at the gate" scene does in Macbeth, though in this case it is in reverse. For whereas the Macbeth scene serves to bring us, who have waded in horrors, back to the tangible workaday world, the scene in Antony and Cleopatra has overtones of a world beyond the living, the echo of the unknown toward which the eternal passion is inevitably tending and into which it is resolving. The scene has only twenty-five - short enough to quote almost in its entirety:

Fourth soldier: Peace! what noise?
First soldier: List, List!
Second soldier: Hark!
First soldier: Music i' the air -
Third soldier: Under the earth
Fourth soldier: It signs well, does it not?
Third soldier: No.
First soldier: Peace, I say!

what should this mean?

Second soldier: (Tis the god Hurcules, whom
Antony loves,
now leaves him.

First soldier: Walk; let's see if other watchmen
Do hear as we do. (They advance
to another post)

Second soldier: How now, masters!

Soldiers: How now! -
How now! - do you hear this?

First soldier: aye; is't not strange?

Third soldier: Do you hear, masters? do you hear?

First soldier: Follow the noise so far as we have
quarter
Let's see how far it will give off.
(speaking together) Content. - 'Tis
strange!

But the echos here, half-heard, half-guessed-at, have by Act V become "past the size of dreaming:"

Cleo: Think you there was, or might be,
such a man as this I dreamed of?

Donabella: Gentle madam, no.

Cleo: You lie up to the hearing of the gods.
But, if there be, or ever were, one
such
'Tis past the size of dreaming; nature
wants stuff

> To vie strange forms with fancy; yet
> to imagine
> An Antony were nature's piece 'gainst
> fancy
> Condemming shadows quite.

We are not far now, in spirit at least, though this is tragedy, from The Tempest, wherein, if we conceive it clearly, there is a fusion, a merging of the substance with the shadow, a kind of resolution of the real into the unreal. Something very like this is accomplished at the end of Antony and Cleopatra through one of the most striking images in all literature.

> Peace, Peace!
> Dost thou not see my baby at my breast
> That sucks the nurse asleep?

For in this image are birth and death together, the whole vertical span of human experience and human relativeness merging in its upper reaches into the infinite and the unknown. It is this fusion, of course, which is the special province of poetry in general and of metaphor in particular.

CHAPTER IV

CLASSIFICATION OF IMAGES

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The pages of this section are devoted to a visual breakdown of the poetic imagery in the play. It is imperative, of course, in the interest of scientific accuracy, that this be done; otherwise the maxims so earnestly uttered at the beginning of our study will have "returned to plague the inventor". In group I are listed those images illustrating what we have called the Roman motive, the images of the world, the images of power, of structure. Group II contains the Alexandrian, those images of growth, of decay, of human relativeness. Where an extended image appears to contain both motives, it is consigned to a third group in the center of the page. Doubtful images, or those which demonstrably fall into neither of the two groups will be found in the appendix. All images listed below appear in chronological order as encountered in a progressive study of the text.

ACT I

Group I	Group II
1. This dotage of our General's o'reflows the measure. 1;1;1;	1. Kingdoms are clay 1;1;37

2. ____that o'er the files and musters of our war have glowed like plated Mars. 1;1;5

2. Ten thousand harms, more than the ills I know, her idleness doth hatch. 1;1;129

Group III

1 His captain's heart has become
and the bellows and the fan to
2 cool a gypsie's lust. 1;1;9

3. His conquering banner shook from Lydia to Syria. 1;1;12

3. ____ must charge his horns with garlands. 1;2;4

4. The wide arch of the ranged Empire. 1;1;36

4. I love long life better than figs. 1;2;32

1 The triple pillar of the
and world transformed into a
2 strumpet's fool. 1;1;13

5. ____a Roman thought hath struck him. 1;2;79

5. Think none but your sheets are privy to your wishes? 1;2;32

1 This grief is crowned with
and consolation. 1;2;163
2

6. Our Italy shines o'er with civil swords. 1;3;43

6. We can not call her winds and water sighs and tears; they are greater storms and tempests than almanacs can report. 1;2;45

7. ____this Herculean Roman. 1;3;82

7. O then we bring forth weeds when our quick minds lie still, and our ills told us are as our earings. 1;2;107ff

8. But that your royalty holds idleness your subject, I should take you for idleness itself. 1;3;90

8. Your old smock brings forth a new petticoat. 1;2;164

9. Upon your sword sit laurel victory, and smooth success be strewed before thy feet. 1;3;97

9. Much is breeding which like the courser's hair hath yet but life and not a serpent's poison. 1;2;187

10. His faults in him seem as the spots of heaven, more firey by night's blackness. 1;4;13

10. I am sorry to give breathing to my purpose. 1;3;14

1 ____ but to confound such
and time as drums him from his
2 sport. 1;4;29

11. Menecrates and Menas, famous pirates, make the seas serve them. 1;4;75

11. It can not be thus long; the sides of nature will not sustain it. 1;3;16

12. ____ it wounds thy honour. 1;4;75

12. ____ yet from the first I saw the treasons planted. 1;3;25

13. The demi Atlas of the earth, the arm, the burgonet of men. 1;5;27

13. Eternity was in our lips and eyes; bliss in our brows bent. 1;3;34

14. ____ at whose foot
To mend the petty present
I will piece
Her, opulent throne with kingdoms. 1;5;50

14. Thou should know there were heart in Egypt. 1;3;39

15. ____ and quietness grown sick of rest. 1;3;53

16. Where be the sacred vials thou shouldst fill with sorrowful water? 1;3;62

17. By the fire that quickens Nilus' slime! 1;3;36

18. 'Tis sweating labor to hold such idleness so near the heart. 1;3;91ff

This common body, like to
1 a vagabond flag upon a stream,
and goes back and forth, lackeying
2 the varying tide, to rot itself
with motion. 1;4;65

19. Where's my serpent of old Nile? 1;5;29

20. _____ Think on me that am with Phoebus' amorous pinches black. 1;5;32

21. Broad fronted Caesar, when thou wast here above the ground, I was a morsel for a monarch. 1;5;34

1 Pompey . . . would stand and
and let his eyes grow in my brow;
2 there would he anchor his aspect
and die. 1;5;36

22. His speech sticks in my heart. 1;5;46

23. Mine ear must pluck it out. 1;5;46

24. My salad days when I was green in judgment. 1;5;82

ACT II

Group I

1. ____ but how the fear of us may cement their divisions and bind up the petty differences. 2;1;48

2. Let Antony look over Caesar's head and speak as loud as Mars. 2;2;5

3. Yet, if I knew what hoop should hold us staunch from edge to edge of the world I would pursue it. 2;2;121

4. ____ to knit your hearts with an unslipping knot. 2;2;134

5. ____ like a burnished throne. 2;2;201

6. ____ burned on the water. 2;2;202

Group II

1. Whiles we are suitors to your throne, decays the thing we sue for. 2;1;5

2. Let witchcraft join with beauty, lust them both! Tie up the libertine in a field of feasts. 2;1;23

3. ____ that sleep and feeding may porogue his honour even to a Lethed dullness. 2;1;28

4. But let us rear the higher out opinion, that our stirring can from the lap of Egypt's widow pluck the ne'er lust wearied Antony. 2;1;36

5. The winds were love-sick with them. 2;2;204

6. ____ and made the water which they beat to follow faster, as amorous of their strokes. 2;2;205-6

Group III

1 My powers are crescent, and my
and auguring hope says it will come
2 to the full. 2;1;11

7. The city cast her people out upon her. 2;2;224

8. Read not my blemishes in the world's report; I have not kept my square, but that's to come, all shall be done by rule. 2;3;5ff

7. ____ boys like smiling cupids. 2;2;212

8. Her gentle women, like the Nereides, so many mermaids. 2;2;216

1 She made great Caesar lay his
and sword to bed; he plowed her
2 and she cropped. 2;2;238

9. ____ so tart a flavour to trumpet such good tidings. 2;5;38

10. I'll set thee in a shower of gold and hail rich pearls on thee. 2;5;45

11. 'But yet' is as a gaoler to bring forth some monstrous malefactor. 5;5;54

12. Pour out the pack of matter to my ears. 2;5;54

13. So half my Egypt were submerged and made a cistern for scal'd snakes. 2;5;94

14. The merchandise which thou hast brought from Rome are all too dear for me. 2;5;103

9. ____ Flower-soft hands. 2;2;220

10. ____ For his ordinary pays his heart for what his eyes eat only. 2;2;235

11. Music, moody food of those of us that trade in love. 2;5;1ff

12. Ram thou thy fruitful tidings in mine ears, that long time have been barren. 2;5;24

13. Melt Egypt into Nile! 2;5;77

14. He will to his Egyptain dish again. 2;6;126

1 ____ then shall the sighs of
and Octavia blow the fire up in
2 Caesar. 2;6;127

15. Though he be painted one way like a Gorgon, the other half's a Mars. 2;5;114-15

16. ____ my navy, at whose burden the angry ocean foams. 2;6;21

17. To part with unhacked edges, and bear back our targets undinted. 2;6;37

18. What counts harsh Fortune casts upon my face, but in my bosom shall she never come to make my heart her vassal. 2;6;55ff

19. If our eyes had authority, they might take two thieves kissing. 2;6;101

20. ____ the band that seems to tie their friendship together will be the very strangler of their amity. 2;6;121

21. It raises the greater war between him and his discretion. 2;7;9

15. Some of their plants are ill-rooted already; the least wind in the world will blow them down. 2;7;1ff

16. It's monstrous labour, when I wash my brain and it goes fouler. 2;7;95

1 and 2 To be called into a huge sphere, and not be seen to move in it, are the holes where the eyes should be which pitifully disaster the cheeks. 2;7;13ff

1 and 2 Till that the conquering wine hath steep'd our sense in soft and delicate Lethe. 2;7;105

22. I have ever held my cap
off to your fortunes.
2;7;53

23. Make battery to our ears
with loud music. 2;7;106

ACT III

Group I

1. _____ and ambition,
the soldier's virtue,
rather makes a choice
of loss Than gain which
darkens him. 3;1;21ff

2. Caesar? Why he's the
Jupiter of men. 3;2;9

Group II

1. _____ and Lepidus
Since Pompey's feast
. . . is troubled with
the green sickness.
3;2;4ff

2. The April's in her eyes;
it is Love's spring
And these the showers
that bring it on. 3;2;44

Group III

Her tongue will not obey her heart
nor can
1 Her heart obey her tongue; the
and swandown feather
2 That stands upon the swell of the
full tide
And neither way inclines. 3;2;39

3. They are his shards and
he their beetle. 3;2;20

3. Come, sir, I'll wrestle
with you in my strength
of love. 3;2;66

4. Let not the piece of
virtue which is set
Betwixt us as the cement
of our love
To keep it builded, be the
ram to batter
The fortress of it. 3;2;28ff

4. Her motion and her station
are as one
She shows a body rather
than a life,
A statue than a breather
3;3;18ff

5. ____ wars 'twixt you two
would be as if the world
should cleave and that
slain men
Should solder up the rift.
3;4;31

5. _____ Better I were
not yours
Than yours so branchless.
3;4;24

6. _____ the dust
Should have ascended to
the roof of heaven.
3;5;48

6. Then world, thou hast a
pair of chaps, no more;
And throw between them
all the food thou hast.
3;5;12ff

7. My very hairs do mutiny,
for the white
Reprove the brown for
rashness. 3;10;13

7. Trees by the way should
have borne man. 3;5;45

8. ____ No practice had in
the brave squares of war.
3;10;39

8. ____ and expectation
fainted longing for what
it had not. 3;5;46

9. My sword, made weak by my
affliction, would
Obey it on all cause.
3;11;67

9. ____ ah me most wretched
That have my heart parted
between two friends
That do afflict each
other. 3;5;76

1 My heart was to thy rudder
and tied by the strings
2 And thou shoulds't tow me
after. 3;11;57

10. ____ woman are not
In their best fortune
strong
But want will perjure
The ne'er touched vestal.
3;12;29

10. Sink Rome, and their
tongues rot
That speak against us!
3;7;15

1 The itch of his affection should
and not them
2 Have nicked his captainship.
3;13;7ff

11. And he will fill thy wishes to the brim With principalities. 3;13;18

11. With news the time's in labour And throes forth Each minute some. 3;7;78

12. _____ thou'rt so leaky That we must leave thee to thy sinking For thy dearest quit thee. 3;13;63

12. We have kissed away Kingdoms and provinces. 3;10;7

13. ____ to hear you had left Antony And put yourself under his shroud The universal landlord. 3;13;69

13. The fight on our side like a tokened pestilence Where death is sure. 3;10;9

14. Wisdom and Fortune combating together. 3;13;78

14. ____ You rebaudred nag of Egypt! 4;10;10

15. ____ When I cried 'Ho!' Like boys unto a muss, kings would start forth! 3;13;90

15. When vantage like a pair of twins appeared. 3;10;12

1 Ah, you kite! Now Gods
and and devils!
2 Authority melts from me!

16. When my good stars that were my former guides Have empty left their orbs, and shot their fires Into the abysm of hell. 3;13;145

16. The breeze upon her, like a cow in June Hoists sail and flies. 3;10;14

17. And to proclaim it civility were like A haltered neck, which does the hangman thank For being yare about his. 3;13;129

17. Mine eyes did sicken at the sight. 3;10;16

1
and The noble ruin of her magic.
2

1 When valour preys on reason
and It eats the sword it fights with
2

18. And like a doting
mallard
Leaving the fight in
height, flies after her.
3;10;22

19. Experience, manhood,
honor ne'er before
Did violate so itself.
3;10;22

20. Our fortune on the sea
is out of breath
And sinks most
lamentably. 3;10;24

21; _____ he at Philippi
kept
His sword e'en like a
dancer. 3;11;35

22. ____Tell him he wears
the rose
Of youth upon him.
3;13;20

23. Against the blown rose
may they stop their nose
That kneeled unto the
buds. 3;13;40ff

24. The scars upon your
honor therefore he
Does pity as constrained
blemishes. 3;13;58

25. Bestowed his lips on
that unworthy place
As it rained kisses.
3;13;83

26. 'Tis better playing with
a lion's whelp
Than with an old one
dying. 3;13;92ff

27. The wise gods seal our
eyes;
In our own filth drop
our clear judgments;
make us
Adore our errors;
laugh at's while we strut
To our confusion.
3;13;113ff

28. I found you as a morsel,
cold upon
Dead Caesar's trencher;
nay you were a fragment
Of Cneuis Pompey's;
besides what hotter
hours
Unregistered in vulgar
fame you have
Luxuriously picked out,
3;13;116ff

29. From my cold heart let
heaven engender hail
And poison it in the
source; and the first
stone
Drop in my neck; as it
determines so,
Dissolve my life.
3;13;159ff

30. ____ But since my lord
Is Antony again, I will
be
Cleopatra. 3;13;185ff

31. I'll make death love me,
for I will contend
Even with his pestilent
scyth. 3;13;192ff

32. Now he'll outstare the
lightning. 3;13;194

ACT IV

The classification of the poetic images in the final two acts provides an especially interesting phenomena. It will be observed that as the action of the drama has now passed its turning point, and as the resolution of the essential conflict has begun, the number of "Roman" images (Group I) are less frequent--that they constitute, in fact, only a handful, and these not strong ones, against an impressive array of Group II images. Moreover, beginning with act IV, the "Alexandrian", motive is acquiring slowly a new touch, a new echo. The images are still those of human relativeness, but they are no longer strictly of the flesh alone, but of the spirit also. This transcendence becomes almost thunderous by the middle of act V and is entirely complete at the end of it.

Group I	Group II
1. Never anger made good guard for itself. 4;1;9	1. Or bathe my dying honor in the blood Shall make it live again. 4;1;6
2. _____ like a man of steel. 4;4;31	2. Happly you shall not see me more ; or if, A mangled shadow. 4;2;28
3. _____ The three-nooked world Shall bear the olive freely. 4;6;6;	3. _____ like a master married to your good service. 4;2;36

4. _____ your emperor
Continues still a Jove.
4;6;26

4. And I, an ass, am
onioned-eyed for shame.
4;2;36

5. when my turpitude
Thou dost so crown with
gold. 4;6;32

5. Grace grow where these
drops fall.

Group III

1 Thou art the armourer of my
and heart.
2 4;4;6

6. Thou mine of bounty!
4;6;30

6. The morning like the
spirit of the youth
That means to be of
note begins betimes.
4;4;25

7. he hath fought today
as if a god in shape of
mankind had destroyed in
such a shape. 4;8;24

7. To this great fairy
I'll commend thine
acts. 4;8;12

_____ O thou day of the world!
1 Chain mine armed neck; leap thou,
and attire and all
2 Through proof of harness to my
heart. 4;8;124ff

1 Our lamp is spent - 'tis out!
and 4;14;85
2

Throw my heart
1 against the flint and hardness
and of my fault
2 which, being dried with grief,
will break to powder. 4;9;15ff

8. O infinite virtue!
Com'st thou smiling
from
The world's great snare
uncaught? 4;8;17

9. _____my nightin-
gale,
We've beat them to their
beds. 4;8;18

10. _____ what girl!
Though gray do something
mingle with our younger
brown, yet ha' we
A brain that nourished
our nerves. 4;8;29ff

1 _____ the hearts
and that spaniel me at
2 heels. 4;12;20

11. _____ melt their
sweets on blossiming
Caesar. 4;12;21ff

12. _____ and this pine is
barked
That over topped them
all. 4;12;23

13. O this false soul of
Egypt! this grave charm
Whose eyes becked forth
my wars, and called them
home. 4;12;25ff

1 _____ whose bosom was my
and crownet. 4;12;27
2

14. _____ like a right gypsie
hath at fast and loose
Beguiled me to the very
heart of loss, 4;12;28ff

15. _____ and let
Patient Octavia plough
thy visage up
With her prepared nails.
4;12;37ff

1 The soul and body rive not
and more in parting
2 Than greatness going off.
4;13;5ff

16. Unarm, Eros, the long
days' task is done
and we must sleep.
4;14;36ff

1 The seven fold shield of Ajax
and cannot keep
2 The battery from my heart.
4;14;40ff

1 O cleave my sides
and Heart, once be stronger than thy
2 continent;
Crack thy frail case. 4;14;41ff

17. For with a wound I must
be cured. 4;14;80

18. ____ but I will be
a bridegroom in my
death, and run unto
't as to a lover's bed.
4;14;101

1
and The star is fallen. 4;14;108
2

1 And time is at his period.
and 4;14;109
2

19. Quicken with kissing;
had my lips the power
Thus would I wear them
out. 4;15;40ff

In this dull world, which in thine
absence is
No better than a sty . . O see, my
women,
1 The crown of the earth doth melt,
My Lord!
and O withered is the garland of the
war
The soldier's pole is fall'n; young
2 boys and girls
Are level now with men . . .
And there is nothing left remarkable
Beneath the visiting moon. 4;15;62ff

No more, but e'en a woman, and commanded
By such sure passion as the maid that milks
And does the meanest chores. It were for me
1 To throw my sceptre at the injurious
and gods
2 To tell them that this world did equal theirs
Till they had stol'n our jewel. All's but naught
Patience is sottish, and impatience doth
Become a dog that's mad. 4;15;73ff

Act V

Group I

1. The breaking of so great a thing should make
A greater crack; the round world
Should have shook lions into civil streets
And citizens to their dens.
V;1;15ff

2. _____ This is his sword
I robbed his wound of it.
V;1;24

3. Not being Fortune, he's but Fortune's knave.
V;2;3

4. I am his fortune's vassal. V;2;3

Group II

1. I wore my life
To spend upon his haters. V;1;8

2. _____ but that self hand
That writ his honour in the acts it did.
V;1;2ff

3. _____ but it is tidings
To wash the eyes of kings. V;1;27

4. O Antony:
I have followed thee to this; but we do lance
Diseases in our bodies;
I must perforce
Have shown to thee such a declining day
Or look on thine; we could not stall together

In the wide world. But let me
lament
With tears as sovereign as the
blood of hearts
That thou my brother, my
competitor,
In top of all design my mate
in empire,
Friend and companion in the
front of war,
The arm of mine own body, and
the heart
Where mine has thoughts did
kindle, that our stars
Unreconcilable should divide
Our equalness to this. V;1;35ff

Group III

1 This mortal house I'll ruin.
and V;2;50
2

His legs bestrid the ocean; his
reared arm
Crested the world; his voice was
propertied
As all the tuned spheres, and that
to friends;
But when he meant to quail and
shake
1 the orb,
and He was as rattling thunder. For his
2 bounty,
There was no winter in it, an
autumn twas
That grew the more by reaping; his
delights
Were dolphin-like, they showed his
back above
The element they moved in; in his
livery
Walked crowns and crownets, realms
and islands were
As plates dropped from his pocket.
V;2;79ff

6. I will not wait pinioned at your master's court. V;2;52

7. Make not your thoughts your prisons. V;2;187

6. _____ would I might never
O'ertake pursu'd success,
but I do feel,
By the rebound of yours,
a grief that smites
My very heart at root.
V;2;100ff

7. The record of what injuries you did us,
Though written in our flesh V;2;114

8. I'll catch thine eyes though they had wings!
V;2;158

9. Or I'll show the cinders of my spirit
Through the shes of my chance. V;2;175

10. Finish, good lady; the bright day is done
And we are for the dark.
V;2;196

11. _____ Saucy lictors
Will catch at us, like strumpets, and scald rimers
Ballad us out of tune.
V;2;217

12. _____ and I shall see
Some squeaking Cleopatra boy my greatness
I' the posture of a whore. V;2;222

13. _____ And I have nothing
Of woman in me; now from head to foot
I am marble constant, now the fleeting moon
No planet is of mine.
V;2;241

1 I know that a woman is a dish
and for the gods. V;2;271
2

14. Hast thou the pretty worm of Nilus there
That kills and pains not?
V;2;246

15. Give me my robe, put on my crown; I have
Immortal longings in me; now no more
The juice of Egypt's grape shall moist this lip.
Yare, yare, good Iras; quick. Methinks I hear
Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath: -husband° I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. So; have you done?
Come then, and take the last warmth of my lips.
V;2;277ff

16. The stroke of death is like a lover's pinch
That hurts and is desired. V;2;279

17. Dissolve, thick cloud, and rain, that I may say
The gods themselves do weep. V;2;296

18. ____ with thy sharp teeth this knot intrinsicate
of life untie. V;2;301

19. O Eastern star! V;2;304

20. _____ peace, peace!
Dost thou not see my
baby at my breast
That sucks the nurse
asleep? V;2;305

21. _____ Downy windows,
close;
And golden Phoebus
never be beheld
Of eyes again so royal.
V;2;313

"Husband," for the first time in the play.

CHAPTER V

SUMMARY AND CONCLUSIONS

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SUMMARY AND CONCLUSIONS

These pages have been written in an effort to bring into thoughtful focus, and to reexamine critically a certain area of literary criticism which has been extremely vocal for nearly twenty years. During this time, as we have seen, the mistake has been to use the imagery of Shakespeare as clues to a new sort of cross-word puzzle without a clear realization of the facts involved. In the first place it is very dangerous, for instance, to explain Shakespeare's apparent interest in competent carpentery as a proof that he was an amateur carpenter. It is equally probable that he was fascinated by a dexterity that was denied him. This paper has attempted to bring to a salutary halt these speculations by a steady insistence that imagery is, in the main, dramatic in its intention, and that a proper appreciation of this must precede any further inquiry.

The main idea which has been held to question here is Professor Spurgeon's brilliant though tenuous one, that in each of the plays of Shakespeare, and especially in the great tragedies, there is a dominant motive expressed by the imagery and supported by it as a theme, preconceived and developed by conscious art.

The careful listing of all the images in one of the greatest of the tragedies--one most rich in poetic imagery--has revealed two things:

A. That no special group of images is "dominant", although group two rather than group one is actually dominant by numbering, and

B. That classification of the poetic imagery demonstrates a logical tendency for it to support, to an impressive degree, both sides of the dramatic conflict.

Images of Group I, for instance, those which Miss Spurgeon has called "images of the world," and which we have called the Roman motive, constitute only twenty-six percent of the total images in the play. But this is far from "dominant"; for the Group II images (the Alexandrian motive) occur in forty-eight percent of the total, and twelve percent of all the images owe allegiance to nothing more probable than a great poet's desire merely to enrich his lines with figurative language.

It appears not too much to say, then, that on the basis of an actual count, the function of imagery in Antony and Cleopatra is not so much to support one dominant mood as to extend, enrich, and give added significance to the basic conflict already stated in the

play in terms of character and idea.

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APPENDIX

APPENDIX

A. One of the most pertinent statements encountered during the background investigation for this study was written by J. Isaacs, one of the editors of the Cambridge History of English Literature, for the London Times Literary Supplement, September 5, 1936. Mr. Isaacs writes as follows:

> When the history of the intellectual ideas of the early twentieth century comes to be written, the name of Freud will be inevitably connected with it, and nowhere more prominently than in its literary criticism. Not that literary criticism as practiced by the psycho-analysts will assume any more importance than it possesses at present; but through all contemporary criticism there runs a vein of thought which has its origins in a heightened awareness of the mental processes that lie behind the act of creative writing. It is outstanding in such a piece of work as Professor Livingston Lowe's Road to Xanadu, it is inescapable in such a study as Mr. Tillyard's Milton, and it permeates such close reasoning as Professor R. W. Chamber's essay demonstrating the uniquely Shakespearean quality of the sequences of thought in the famous addition in the play of Sir Thomas More.

B.

B. The poetic images in the following list found no place in the general classification pursued in our study. Each has been discarded on the basis of its being either questionable or demonstrably unclassifiable into Group I or Group II.

1. In nature's infinite book
   of secrecy . . . 1;2;9

2. She makes a shower of rain as well as Jove. 1;2;149

3. When it pleases their deities to take the wife of a man from him it shows to men the tailors of the earth comforting therein; that when old robes are worn out there are members to make new. 1;2;159ff

4. No vessel can peep forth. 1;4;54

5. ____ at thy heel did famine follow. 1;4;60

6. Thy freer thoughts may not fly forth Egypt. 1;5;15

7. When poisoned hours have bound me up from mine own knowledge. 2;2;97

8. We did sleep day out of countenance, and made the night light with drinking. 2;2;185

9. Thy luster thickens when he shines by. 2;3;25

10. Thou shouldst't come like a Fury crowned with snakes. 2;5;40

11. The third part then is drunk would it were all, that it might go on wheels. 2;7;89

12. _____ 'Twas a shame no less Than was his loss, to course your flying flags And leave his navy gazing. 2;13;11

13. _____ acquainted My grieved ear withal. 3;5;57

14. If we should serve with horse
and mares together
The horse were merely lost; the
mares would bear
A soldier and his horse. 3;7;7ff

15. ____ To see it mine eyes are
blasted! 3;10;4

16. The greater cantle of the
world is lost. 3;10;6

17. Yet I'll follow
The wounded chance of Antony
through my reason
Sits in the wind against me.
3;10;34ff

18. Her head's inclined and death
will seize her
But that your comfort makes
the rescue. 3;11;37

19. _____ 'tis his schoolmaster
And argument that he is plucked,
when hither
He sends so poor a pinion from
his wing. 3;12;2ff

20. I was of late
So pretty to his ends as is the
morn dew
On the myrtle leaf. 3;12;8ff

21. _____ and snatch them up
as we take hares behind.
4;7;12

22. ____ It much would please him
That of his fortunes you should
make a staff
To lean upon. 3;13;66ff

23. Sometimes we see a cloud that's
dragonish;
A vapor sometime like a bear or
lion;
A towered citadel; a pendant rock,
A forked mountain like a blue
promotory

With trees upon it, that nods unto
the world
And mocks our eyes with air; thou
hast seen these signs
They are black vesper's pageants.
4;14;2ff

TABLES AND CHARTS

TABLE I

COMPARATIVE DISTRIBUTION AND CLASSIFICATION OF IMAGES IN ANTHONY AND CLEOPATRA

	ACT 1	ACT 2	ACT 3	ACT 4	ACT 5
TOTAL NUMBER OF IMAGES	51	50	66	42	30
GROUP 1 IMAGES	14	23	17	7	6
GROUP 2 IMAGES	24	16	32	22	20
IMAGES CONTAINING BOTH MOTIVES 1 & 2	6	5	6	9	4
IMAGES CONTAINING NEITHER MOTIVE 1 OR 2	8	6	11	2	0

TABLE II

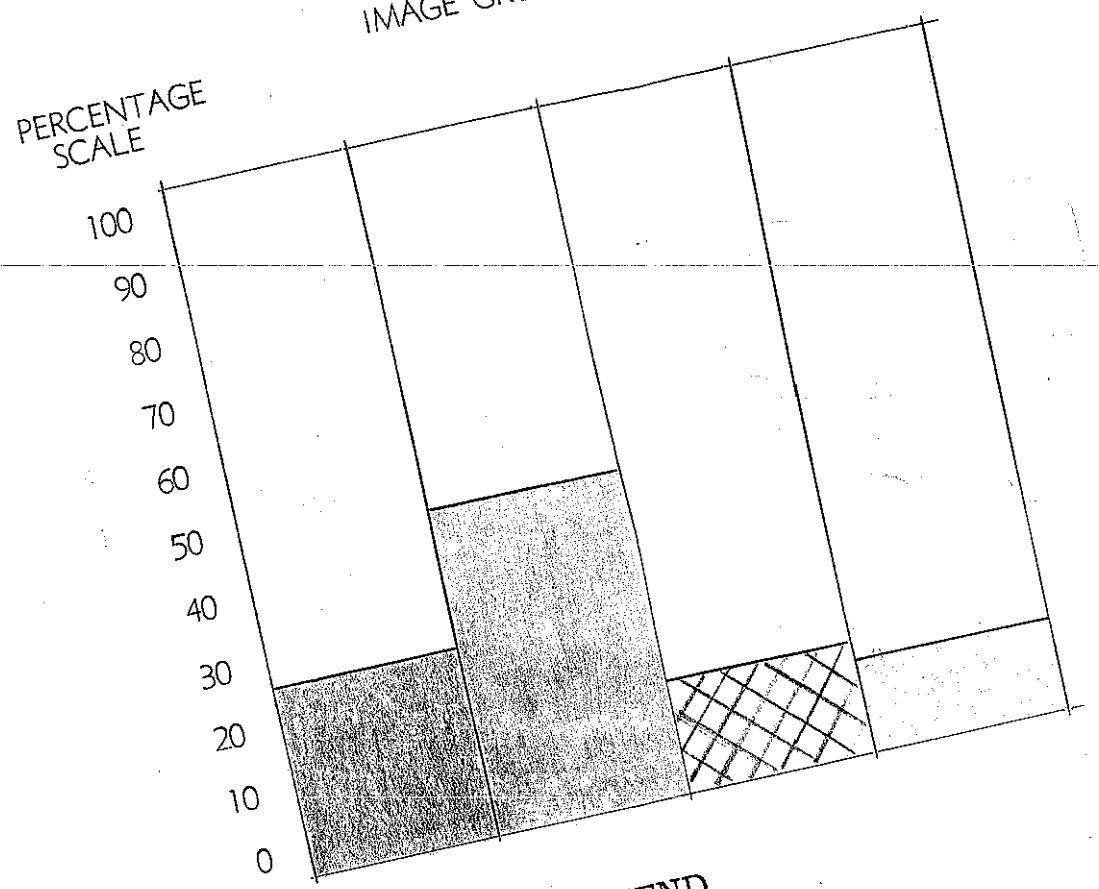
PERCENTAGE DISTRIBUTION OF IMAGES

BY ACTS

TOTAL NUMBER OF IMAGES IN ANTHONY AND CLEOPATRA	259
PERCENTAGE OF IMAGES IN ACT ONE	19.4%
PERCENTAGE OF IMAGES IN ACT TWO	19.5%
PERCENTAGE OF IMAGES IN ACT THREE	32.4%
PERCENTAGE OF IMAGES IN ACT FOUR	16.2%
PERCENTAGE OF IMAGES IN ACT FIVE	11.5%

CHART I

PERCENTAGE GRAPH OF IMAGE GROUPS



LEGEND

GROUP I IMAGES
GROUP II IMAGES
GROUP III IMAGES CONTAINING BOTH MOTIVES I & II
GROUP IV IMAGES CONTAINING NEITHER MOTIVE I NOR II